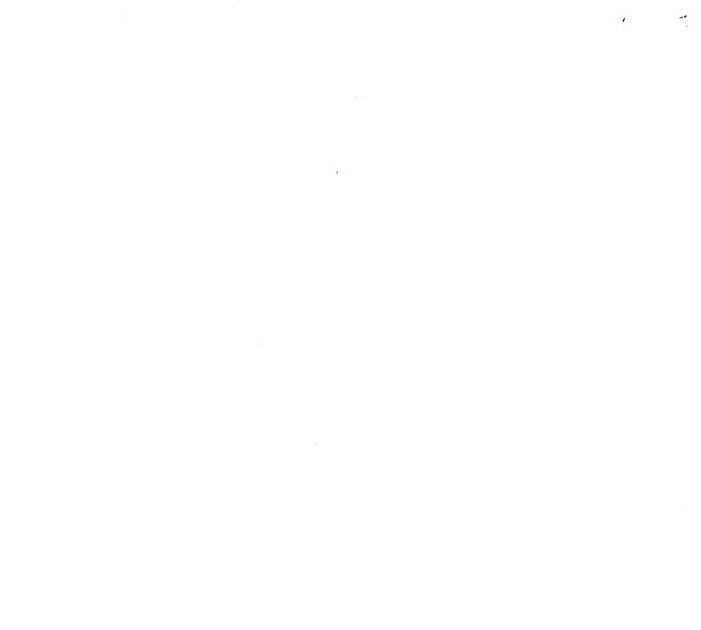




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THE
GAELIC PSALM TUNES OF ROSS-SHIRE

AND THE NEIGHBOURING COUNTIES.

THE HARMONY AND INTRODUCTORY DISSERTATION,

BY

JOSEPH MAINZER.

EDINBURGH:

WILLIAM OLIPHANT & SONS, AND JOHN JOHNSTONE.

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PREFACE.

THE Melodies to which the Psalms are sung in the Gaelic Churches of Ross-shire and Sutherland, have been, till lately, almost entirely unknown, and have scarcely ever reached beyond the limits of the parishes where they are sung. They were published by me for the first time in 1844.* A great deal of attention has since been paid to them; and, at the opening of the General Assembly of the Free Church in Inverness, they were sung by the assembled multitude, and produced that astonishing effect, which their sacred character, and the deep religious feeling of which they are a most poetical expression, can hardly fail to do wherever they are heard. Whatever strains call forth

* Gaelic Psalmody of Ross-shire and the Neighbouring Counties, with an Introductory Dissertation, by JOSEPH MAINZER. Edinburgh: John Johnstone.

such effects, they deserve to live. Their unknown origin, their association with the religion of the inhabitants of the remotest north of Great Britain, their peculiarly wild, simple, yet touching character, render them still more interesting to us, and enhance their value as specimens of the popular music of the Celts.

For fuller information, I have only to refer to the larger edition, wherein the present Tunes have been published, with an accompaniment for the Piano; and letters from ROBERT BROWN, Esq.; Dr MACKAY of Dunoon; the Rev. Mr M'LEOD of Logie Easter; and with an introductory dissertation, regarding their application in public worship, their antiquity, origin, and character.

We may say, in regard to the correctness of the tunes, that we have con-

PREFACE.

scientifically adhered to the manner in which the people sing them in the northern highlands. It is, however, to be expected that, in this kind of musical production, invented and sung by the people, differences would occur in the different parts of the country. *Still* especially seems to have undergone considerable changes. We add therefore a second edition, for which we are indebted to the kind communication of

the Rev. THOMAS M'LAUCHLAN, Free Church Minister of Gorthleck.

To the tune, which in the Highlands is called *London*, we have given no place, neither in this nor in our larger edition. Its monotony would not be an ornament to either; we follow, therefore, the people who, in public and private worship, have almost everywhere condemned it to silence and oblivion.

JOSEPH MAINZER.

DUNDEE.

Precentor. ~~~~~ *Congregation.*

Is toigh leam Dia, air - son gu'n d'eisd
I love the Lord, be-cause my voice

Is toigh
I love

leam
the

Dia,
Lord,

air - - - -
be - - - -

- - son
- cause

gu'n
my

d'eisd
voice

Pr. *Congn.*

Ri m' ghuth, 's ri m' ur - nuigh fos,
And pray - ers he did hear;

Rim'
And

p

ghuth
pray

- - - - 's ri m'
- - - - ers

DUNDEE—CONTINUED.



ur he - - - - nuigh did fos, hear;



Sior éigh - eam ris ri m' bheò, air - son Sior
I, while I live, will call on him, I



éigh while - - - - eam I



ris live, ri m' will bheò, call



- - - - air - - - - son
on him,

DUNDEE—CONTINUED.

Pr. *Cogn.*

Gu d' chrom e rium a chluas. Gu d' Who bow'd to me his ear. Who

chrom e rium a chluas. bow'd to me his ear.

FRENCH.

Pr. *Cogn.*

Tha ann an Si - on feith - eamh ort, Tha ann Praise waits for thee in Si - on, Lord: Praise waits

an for Si - - - - - thee

FRENCH—CONTINUED.

on in feith- Si - - - - -eamh ort, Lord:

Pr.

Mol - - adh, a Dhé, gun dî;
To thee vows paid shall be.

Congn.

p

Mol - - - - - adh, a
To thee vows

Dhé paid gun shall dî:
paid shall be.

Pr.

Congn.

f

'S ann duit a dhiol - ar fòs gu pait,
O thou that hear - er art of pray'r, 'S ann O

FRENCH—CONTINUED.

duit thou a that dh'ol hear - - - ar er

fos art gu of pait, pray'r,

Pr.

A' bh'oid mar gheal - lar to i. thee.

p

All bh'oid mar shall

gheal come - - - lar to i. thee.

STILT.

Pr. *Cogn.*

O mol - aibh Dia, oir tha e maith ; O
 O praise the Lord, for he is good ; O

mol - - - - aibh Dia, oir
 praise the the Lord, for

p 3

tha e maith ;
 he is good ;

Pr.

Sior mhair - eann trà - - cair Dhé.
 His mer - cy last - - eth ever.

Sior mhair - - - - eann
 His mer - - - - cy

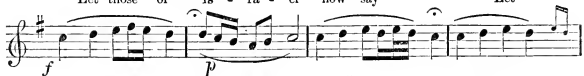
STILT—CONTINUED.



trò - - - - - cair Dhé.
last - - - - - eth ever.



Ab - radh clann Is - ra - eil a - nis, Ab - - -
Let those of Is - ra - el now say Let



radh clann Is - - - - - ra - - - -
those of Is - - - - - ra - - - -



- - - - - eil a - - - - - nis,
- - - - - el now say



Gur buan a ghràs gach ré.
Iis mer - cy fail - eth never.

STILT--CONTINUED.

Congn.

p Gur His *f* buan mer *p* a cy
 ghràs fail - - - - - gach eth *f* ré. never.

Detailed description: This block contains two staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is marked with dynamics *p* (piano) and *f* (forte). The lyrics 'Gur His buan mer a cy' are written below the notes. The second staff continues the melody, also in treble clef and F# key signature. It includes lyrics 'ghràs fail - - - - - gach eth ré. never.' and ends with a double bar line. A decorative wavy line separates this section from the next.

ELGIN.

Pr. *Congn.*

Is mais - ich' thu na clann nan daoine'; Is
 Thou fair - er art than sons of men: Thou
 mais fair - - - - - ich' thu na
 fair - - - - - er art than

Detailed description: This block contains two staves of musical notation. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It is marked with dynamics *Pr.* (piano) and *Congn.* (congnation). The melody is followed by the lyrics 'Is mais - ich' thu na clann nan daoine'; Is'. The second staff continues the melody and includes the lyrics 'Thou fair - er art than sons of men: Thou'. Below this, the lyrics are repeated: 'mais fair - - - - - ich' thu na' and 'fair - - - - - er art than'. The piece concludes with a double bar line.

ELGIN—CONTINUED.

clann nan daoin';
sons of men:

Pr.

Gràs dhòir - - teadh ann ad bheul;
In - - to thy lips is store

Gràs dhòir - - - - - teadh
In to thy

ann ad bheul;
lips is store

Pr.

Congn.

Is air an aobh - ar sin rinn Dia Is
Of grace in - fus'd; God there - fore thee Of

ELGIN—CONTINUED.

air an aobh - - - ar
 grace in- - - - - fus'd; God

sin rinn Dia
 there - - - - - fore thee

Pr.

Do bhean - na - chadh gach ial.
 Hath bless'd for ev - er - - more.

Congn.

Do bhean - - - - - na - - - -
 Hath bless'd for

- - - - - chadh gach ial.
 ev - er - - - - - more.

MARTYRS.

Pr.

Eisd, aodh - air Is - ra - eil, a stiùir
Hear, Is - r'els Shep - herd! like a flock

Cogn.

Eisd, aodh - - air Is - - - - - ra - - - -
Hear, Is - r'els Shep - - - - - herd!

eil, a stiùir
like a flock

Pr.

Io - seph that mar thrud le d' làimh,
Thou that dost Jo - seph guide;

Cogn.

Io - - - - - seph
Thou that mar
dost

MARTYRS—CONTINUED.

thread le d' làmh,
Jo - - - - - seph guide ;

Pr. *Cogn.*

Thu - sa ta d' thàmh measg Cher - u - bim, Thu - - -
Shine forth, O thou that dost be - tween Shine

- - - - - sa ta d' thàmh measg
forth, O thou that dost be - tween

Cher - - - - - u - - - - - bim,
dost be - - - - - tween

Pr.

Deal - raich a - - mach mu thrà.
The cher - - u - - bims a - - bide.

MARTYRS—CONTINUED.

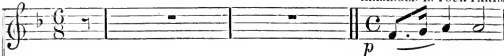
Congn.

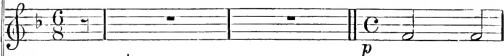
Deal - - - - - raich a - - -
 The cher - - - - - u - - -

- - mach mu thra.
 - - bims a - - - - - bide.

FRENCH.

ARRANGED IN FOUR PARTS.

1st TREBLE.  *p* Praise waits

2d TREBLE.  *p*

TENOR.  *p* Praise waits for thee in Si - on, Lord, Praise waits

BASS.  *p*

 *f*

for thee - - - *f*

for thee - - - *f*

FRENCH—CONTINUED.

p in Si - - - - on, Lord,

p in Si - - - - on, Lord,

p To thee vows paid shall be.



FRENCH—CONTINUED.

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a dynamic marking of *p* and contains the lyrics "To thee vows". The second and third staves are piano accompaniment in treble clef, both starting with a dynamic marking of *pp*. The bottom staff is a bass line in bass clef, also starting with a dynamic marking of *pp*. The music is written in a simple, lyrical style with a few slurs and a fermata over the final note of the first staff.

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a dynamic marking of *p* and contains the lyrics "paid shall be." The second and third staves are piano accompaniment in treble clef, both starting with a dynamic marking of *pp*. The bottom staff is a bass line in bass clef, also starting with a dynamic marking of *pp*. The music continues the lyrical style from the first system, with a fermata over the final note of the first staff.

FRENCH—CONTINUED.

O thou that hear - er art of prayer

This system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 6/8 time signature. It begins with a whole rest, followed by a double bar line, and then a half note 'O' with a forte (*f*) dynamic marking. The second staff is a vocal line in treble clef, also starting with a whole rest and a double bar line, followed by a half note 'O' with a forte (*f*) dynamic. The third staff is a vocal line in treble clef with lyrics 'O thou that hear - er art of prayer'. It starts with a quarter note 'O', followed by eighth notes for 'thou that hear - er', and then a quarter note 'art' and an eighth note 'of prayer'. The fourth staff is a bass line in bass clef, starting with a whole rest and a double bar line, followed by a half note 'O' with a forte (*f*) dynamic.

thou that hear - - - - er

thou that hear - - - - er

This system consists of four staves. The top staff is a vocal line in treble clef with lyrics 'thou that hear - - - - er'. It features a melodic line with eighth notes and a triplet of eighth notes. The second staff is a vocal line in treble clef with lyrics 'thou that hear - - - - er', showing a different melodic line. The third staff is a vocal line in treble clef with lyrics 'thou that hear - - - - er', showing a third melodic line. The fourth staff is a bass line in bass clef with lyrics 'thou that hear - - - - er', showing a fourth melodic line.

FRENCH—CONTINUED.

p 3 3
p 3
p
p

art of prayer

art of prayer

p
p
p

All flesh shall come to thee.

FRENCH—CONTINUED.

p All flesh shall

pp

pp All flesh shall

pp

f come *f* *p* to thee,

f

f come *f* *p* to thee,

f *f* *p*

STILT.

O mol aibh Dia,
 oir tha e maith. Sior
 mhair-eann trò-cair Dhé.
 Ab-radh clann Is-raeil a-nis,
 Gur buan a ghràs gach ré





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